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OUR STEEL ENGRAVINGS.

THE RESTING-PLACE OF THE DEER.

(Frontispiece.)

ROSA BONHEUR, Painter.

C. G. LEWIS, Engraver.



THE home and studio of Rosa Bonheur, like those of several other artists, are in the magnificent forest of Fontainebleau, and she has chosen, as we see, one of its most retired and umbrageous spots, carpeted with fern and overshadowed by oak, as 'The Resting-place of the Deer.' The doe and her two young ones rest securely and confidently on the velvet turf, while the buck stands quietly over them "at gaze."

The picture of this eminent artist which first attracted public attention in this country was 'The Horse Fair,' and which is known throughout the world by means of engravings. Since then she has made great strides in her profession in treatment, texture, and colour. In the present Munich Exhibition, for example, she has a large picture of 'Cattle ploughing,' which by no means suffers in the spectator's estimation when he turns his eye to Constant Troyon's 'Oxen going to Labour.' The only woman artist who can be successfully pitted against Rosa Bonheur is Mrs. Butler, better known as Elizabeth Thompson. Indeed, the latter has the advantage over her French sister, inasmuch as she is equally at home in the delineation of men and the depicting of animals.

A MOORISH CHIEF.

J. E. MILLAIS, R.A., Painter.

C. GOODEVE, Engraver.

THIS study of a 'Moorish Chief,' by J. E. Millais, R.A., is in his third and latest manner. When, at seventeen years of age, he won the gold medal at the Royal Academy, his inspiration, if we

may judge of his 'Rape of the Sabines,' now in the Munich International Art Exhibition, came from the works of Etty, both as to colour and form. A few years afterwards he adopted the practice of some earnest young students who made minute elaboration and detail a *sine quâ non* in all they did, thus sacrificing to parts that thought and consideration which should have been given to the whole, and became the acknowledged high-priest of this so-called pre-Raphaelite brotherhood. After many years of this most painstaking and laborious work, he fell under the personal influence of John Phillip, of Spain; and the first picture which gave a suggestion of a coming change in his method was that of 'The Romans leaving Britain.' On Mr. Phillip's death he abandoned his former manipulation, and successfully addressed himself to the broader and more vigorous practice of that great colourist and character-painter.

ARNAUTS PLAYING DRAUGHTS.

J. L. GEROME, Painter.

H. VALENTIN, Engraver.

THIS picture, by Baron Gérôme, of two Arnauts seated on a wooden crate playing draughts, although apparently simple in composition, will be found, on a little closer examination, to have been the result of no small amount of thought. The lines of the drapery in both figures, especially in that of the one smoking, are exceedingly graceful, and there is a consent about the disposition of the two figures—a bodily absorption, so to speak—in what they are about, as well as a mental concentration, that quite rivets the attention. The term Arnauts, or Arnauths, as the word was usually spelt two hundred years ago, is another name for the Albanians, who in old times, as we learn from Richard Knolles, were esteemed by the Turks to be men of dull understanding, notwithstanding that some of them rose to the distinction of being Grand Vizier. In these latter days it is probable the Turks have considerably modified their opinions respecting the mental capacity of the Albanians.

ART POTTERY STUDIOS IN LONDON.



HERE are few places in the Old World of which the untravelled American has more erroneous impressions than the bookstores and china-shops of London. The visitor to the great metropolis finds here the stores of Chapman & Hall, Pickering, Smith & Elder, and those of most other leading booksellers, occupying quarters so small, and displaying so few books, that, were it not for the positive knowledge that these are indeed the famous headquarters of the publishers we know so well by reputation, it would seem impossible to credit the fact. Walking through New Bond Street, Regent Street, and Oxford Street, in London, a person comes occasionally upon a beautiful window, filled with a variety of pottery and glass of different manufactures, all exhibited together for sale. At the shops of W. P. & G. Phillips, Howell, James & Co., with Morttock, and in other places, Copeland's painted porcelain is seen, with Minton's and Doulton's characteristic English work, besides French and German glass and porcelain grouped together. In proportion to the fame of these wares, however, the London exhibit seems small to an American, and not to exceed in importance the displays in our own large cities, where specimens of these wares can be found. But in truth it is with the glass and pottery manufacturers in London, as it is with the booksellers; they only keep for show in their shops a few specimens of their work, and the bulk of it remains in their manufactories in various parts of the kingdom.

But though the shops exhibit comparatively little painted porcelain and pottery, in some of them within the past few years, since china-painting has become so much a fashion, studios have been established for teaching it, as well as for the use of practical decorators. Morttock began the first amateur china-painting class, combined with a professional studio, and within a few months Howell, James & Co. have started a similar one, which is in charge of an experienced decorator. A most interesting studio is that of W. P. & G. Phillips, a very old firm in Oxford Street. This is under the care of a very talented painter, Mr. Eyre, and to its seclusion—though none but the decorators and pupils are regularly admitted—a visit, if one can make it, well repays the time and trouble, and affords a correct impression, which actual observation alone can give, of the processes of the beautiful art of china-painting.

Entering Phillips's store from the bustle of crowded Oxford Street, so showy in its shops, and so noisy with its constant procession of cabs and carriages, the visitor winds in and out among the long tables and counters of the shop. These are covered with lustre glass from Germany, cut glass made in England, and Limoges pottery, with its rich dappled patterns and its rough glaze. The visitor sees too Doulton's grey and blue ware, with its incised patterns, and the Doulton jars looking much like old German beer-pots; while Sèvres, Gien, and many other sorts of pottery, attract as well as distract the eager amateur, especially if he be an American, and unaccustomed to such a charming variety of objects.

But at length he has looked at all these fascinating articles, and finds himself at a remote distance from the entrance of the shop, at the door of a quiet little room not more than thirty feet long and fifteen wide, and this is Mr. Eyre's studio, the superintendent of Phillips's decorations, and it is here that a great deal of the most beautiful china in England is painted. Entering the room, at the end of which is a large window, a long and narrow table appears, painted black, at which ten or a dozen ladies are sitting at their work, and a few portable black tables are scattered through the room. The walls of the studio are painted of a pale olive-colour, as best helping the eye to purity of tints in the china-painting, and a carpet equally unobtrusive in tint covers the floor. Upon the walls are hung a few plaques of lovely designs and colours, that serve as standards and guides to the decorators, and these plaques, and two or three fine Japanese screens, form the sole "properties" of the studio. The day of our visit at the long table, a young lady, one of the professional decorators, who are nearly always women, was putting some cherry-blossoms and birds, in very artistic fashion, upon a jar. Another had about completed the dead colours of a pattern on an unglazed vase, which needed the enamel and the fire to give the tints brilliancy and life. Still another lady had her own jar upon a wheel, and with firm fingers held a small brush filled with colour, and drew a clear and even line as her foot turned the wheel, and with the same movement the jar which stood upon it. At a small table Mr. Eyre was explaining to an assistant the peculiarities of some pattern she was copying from one plate upon another. He afterwards told us that many of his assistants were, at the time of our visit, in the country, making studies of flowers, fruit, and birds, and later they would use these studies as original designs for their decorations. It is a great object with the china decorators in England to have as few duplicated or hackneyed patterns as possible. In some drawers were large portfolios filled with original water-colour pictures of children in flat tints, boys and women; and charming groups of blossoms and leaves could also be seen here waiting their turn to be copied upon plates, cups, and dinner and tea services, to be sold all over the world.

Little pots of turpentine, china palettes with colours spread upon them, and other utensils for working, were upon the tables, but so small was the machinery for all this beautiful and world-known decoration that the room and its occupants appeared to belong rather to some retiring teacher and his pupils than to a great house in the pottery trade.

Another interesting studio for the decoration of china is in the great manufactory of the Doultons, at Lambeth, which is so very convenient to the centres of London that it may be reached in a few minutes from the Parliament Houses by crossing Westminster Bridge. But this studio is also very retired, and it is only a few pieces of the decoration done here that may be seen at the shops of the Doultons' agents. The visitor to Doultons', after walking along the embankment on the south side of the Thames on his right hand, and the palace of the Archbishop of Canterbury on his left, finds himself at length in the midst of groups of buildings, old and new; some of them are tall and fine, and others nearly resembling sheds, they are so rough. Round tiles for draining purposes are stacked about in great pyramids among the buildings, and coarse pots and pans of every description appear. But now in the midst of these rough kinds of pottery, as well as the dismal old buildings of the Doulton manufactory, the eye is caught by

the sight of two or three very fine and peculiar edifices, which tower high above their companions. Pointed windows, cased in grey, blue, and yellowish tiles, diversify in these buildings with buff, black, and red terra-cotta, and the vision ranges over Elizabethan gables formed of many varieties of brick. These new edifices—for they have only been recently completed—contain the museums, the show-rooms, and also the decorating studios, for the famous Doulton pottery.

Going up several staircases to the two upper floors of one of Doultons' new buildings, we find ourselves first at the door of one and then another moderate-sized room. Like the walls of Phillips's studio, these various rooms are stained a pale greyish green, and their furniture is of the simplest description. Small wooden tables, with a little raised case containing shelves on one side of each of them, are occupied by ladies, who keep their various palettes of mixed colours on the shelves of the little cases on the tables, while before them, or in their hands, they hold a jar, a tile, or a plaque, whichever it may be, that they are painting.

The Doultons are continually inventing new styles of ornamentation, and that now most in the hands of the decorators consists of colours so piled up and relieved above the surface of the jars or vases, that it resembles, when glazed and fired, nearly the rough surface of the French Haviland ware. One of the lady artists was dotting the intervals between the raised flower-patterns on her jar thickly with spots of heaped-up white paint, that would give, when baked, much the look of "jewelled" ware; while another of the painters in an underglaze studio—for the studios are divided according to the kind of decoration done in them—was copying a lovely landscape, with Watteau-like figures in it, upon a hollow plaque. There were no overglaze studios in the establishment of the Doultons, for the outlines of the overglaze painting remain so poor and hard after firing that they consider it in England scarcely worth the doing, as we before remarked. In another studio a number of ladies were at work upon dry but unbaked grey jars, pitchers, and plates, which had not been fired at all. These articles were scarcely harder than putty, and of much the same colour. Each artist—for many of these ladies have a very high reputation as artistic decorators—had her own patterns, consisting of original outlines of animals, plant-forms, and arabesques, made by herself, drawn either from Nature or from her own invention. These designs she was inscribing with a sort of "stylus" or pen upon the unbaked pottery, digging farther into the clay to emphasise an eye, a raised paw, or the ear of a rabbit, a horse, or a cat, whichever it might be, of which her design was made. As each artistic decorator is allowed to make and carry out her own ideas, the manufacturer has the advantage of possessing no two articles precisely similar, and any especial fancy or taste in the designer is able to create for its possessor a reputation of its own. Such ladies have already acquired a fame which renders their services of great pecuniary value to the Messrs. Doulton. In the manufacturing process, when the jars and other articles have been covered with the "incised" patterns we have described, an enamel being put upon them, sinks most thickly into the outlines, and when this pottery comes from the furnace it is found to be of a brownish tint, shaded by blue, and with the deep-cut lines of the patterns all emphasised by a rich blue colour, where the blue blaze has filled up the depressions made by the "stylus" or pen we mentioned before.

SUSAN N. CARTER.

THE TANAGRA STATUETTES.



TWO very excellent collections of Tanagra figurines have been brought to New York by M. G. L. Feuardent. The first was purchased by Mr. Appleton, of Boston, some six months ago, and presented by him to a museum in that city; the second collection, of some sixty figures, is now on exhibition at No. 30 Lafayette Place, New York.

It seems quite decided by archæologists that these terra-cotta figures were, with the rarest exceptions, nothing more than the

representatives of the men and women who lived in Boeotia some four hundred years before Christ. These statuettes exhibit, then, exactly that phase of classic art which was comparatively unknown to us. We have been for more than three centuries kept in awe by the grand severity, the lofty calm of god and goddess, but it was only when these little figures were exhumed that we became familiar with the pretty women, the graceful girls, who undoubtedly served as models, and whose elastic step and swaying robes the Greek artists caught and copied in the streets of Tanagra and